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an author, illustrations of sconces for her book on the History of Sconces and the like; another illustrator, studies of casts for use in illustrations in stories; a gentleman, from Amsterdam, Holland, water-color of Hadra vase for book illustration; another well-known illustrator, sketches for use in illustrations; a scenic artist of the Century Opera House, sketches in color of objects for use in scenic work; another artist, colored pencil studies of Egyptian objects for scenic work.

Among workers in various fields. M. Grieve, maker of especially studied frames for paintings, etc., made studies and measurements of frames for ideas for adaptation. A lady from Cairo, Egypt, who was visiting in New York, made a study of a picture from the locality where she resides, near Cairo; another lady, a reproduction of an embroidered table-cover, in silks, etc.; another, sketches of organ action, for an organ manufacturer's use; still another, sketches of old lamps for use by the Edison Co.; a professional leather worker made some leather tooled and embossed covers and bindings; an artist for The John J. Mitchell Company's Smart Styles, samplers, for reproduction; a designer, drawings from casts of monument subjects for reproduction in automobile hearses; and The Presby-Coykendall Co., mortuary memorials, studies of the Cross of Muredach, for reproduction exactly.

The permits issued to photographers, amateurs for the most part, to the number of forty-four, include the photographing of various objects. Several of the cathedrals and monuments of Europe, from the library photograph collection, were used during the latter part of 1914; photographs of the Antwerp Cathedral were made use of by the Thanhauser Film Corporation for moving pictures; several pictures from the Vanderbilt Collection were photographed by the Times by permission of the owner; objects such as the sculptor's model of the hawk's head, Egyptian, were photographed for an architectural detail; an interior decorator used many of the ornaments from the Hoentschel Collection, photographing these for her work.

A. B. D'H.

THE COLLEGE ART ASSOCIATION

THE fourth annual meeting of the College Art Association was held in Buffalo on April 2nd and 3rd.

The hospitality of the Albright Gallery was extended to the members of the convention. The meetings were held in the hemicycle and the intermissions spent in the galleries. In addition to the fine permanent collections, an exhibition of the work of American and European artists selected from Carnegie Institute was on view. The work was characterized by vigor of color and design and represented well the tendencies of the best modern painting.

In his address of welcome, President Pickard (Missouri) made it clear that it is not the aim of the Association to produce uniformity of procedure in the teaching of art but to bring to it a knowledge, understanding, and appreciation in harmony with university standards as a whole. He made the significant suggestion that every university might well be accessible only through a kind of propylaea of art so that the rank and file of the collegiate body should be unable to escape the permeating influence of daily contact with the greatest things.

Mr. Zantzinger (A.I.A.), the architect of the beautiful Albright Gallery, in which the sessions were held, spoke of the education of the architect and the danger that the pressure along lines of "the concrete and evident may relegate to a secondary place the artistic and imaginative." Some change in the architectural schools is necessary to produce better rounded and more mature men. Mr. Zantzinger emphasized the importance to the technical student of courses in the history of civilization.

The report of the committee appointed to investigate the condition of art teaching in the universities and colleges was read by Professor Holmes Smith (Washington). The work so far undertaken has been largely preparatory. It seemed wise to limit the inquiry to a small number of the leading institutions. Material for the final report is to be based upon the answers to a questionnaire to be sent to the various universities and colleges. This should receive the

serious attention of everyone interested in art education, as coöperation alone can make the investigation of permanent value. It was pointed out that in the educational system now in operation in this country the student receives instruction in inverse ratio to his maturity.

The session closed with a scholarly paper on *The Beginnings of the Art of Mosaic in Italy*, by Mr. John Shapley of Princeton.

The meeting was reopened in the afternoon by Professor Ellsworth Woodward, for thirty years associated with Sophie Newcomb College, New Orleans. Professor Woodward spoke of the essential relation between art and local conditions. The teaching of the history of art is apt to make it seem a thing of "then and there", not of "here and now." "Art is a means by which the race has recorded its idealities." It is very close to patriotism. Professor Woodward made poignant the isolation of the South in matters of art. The need is urgent that those trained under more fortunate conditions should foster the art instinct of the race as one of the most precious indications of fitness for the future.

The paper of the afternoon was read by Mr. Edwin Blashfield, who spoke of the necessity of disciplined thought in monumental art. As an example of the best training, Mr. Blashfield described the opportunities offered the student at the American Academy in Rome—freedom from financial pressure, experience, and opportunity to work out problems coöperatively, which give it its unique value.

A lively discussion was provoked by the report of the committee considering the advisability of a required course in art for the A.B. degree (Professor Tonks of Vassar, chairman). Much diversity of opinion was expressed as to the desirability of such a requirement and as to the character of such a course if offered.

In the evening the question proposed for discussion was the important one, "When we teach Art, what are we trying to teach?" Professor Mather of Princeton said that "taste" should be the "crop" of art teaching. But the big question in education is whether taste can be communicated. "It cannot be directly communicated, but some

happy accident may set it free in the classroom and your students may pick it up." Professor Tarbell (Chicago) said that he tended more and more to concentrate the attention of his students on the great things and to cultivate an intelligent and if possible a passionate interest in works of art. Professor Johnson of Bowdoin showed how the gifts of originals received by that college have resulted in a course in art to explain the objects in the collection, a fortunate reversal of the usual condition in a college museum. A letter was read from Dr. Ross of Harvard, who was unable to be present. He distinguished between science (what we know) and art (what we can *do*). "The ultimate question of education is what can we *do* with our knowledge?"

The programme of the second day opened with a paper by Professor Hekking (James Milliken) discussing the relation of the university to the public school teacher. "Since the art school is too technical and the normal school too pedagogical, the college should train the public school teachers of art."

In the discussion on the use of textbooks which followed, Mr. Keyes (Dartmouth) said that the purpose of a beginning course in art is to open the eyes of the blind. Textbooks are of secondary importance since the student is concerned with the interpretation rather than the discovery of material. The college curriculum is made up of (1) disciplinary courses which "tighten the mind" while the material fades, (2) courses which furnish the basis for later vocational work, and (3) cultural courses which if they are well taught mean a new birth. "Taste matures in spite of itself as a result of observation." If the course does not mean a new birth, it is a dismal failure.

The programme was varied at this point by an illustrated talk on *The College Art Gallery*, by Professor Churchill of Smith. Mr. Churchill described the recent rearrangement of the Hillyer Gallery and showed slides of fine examples of American painting which give the collection distinction.

A round-table discussion on the use of photographs in art teaching followed luncheon. Professor Chase of Harvard made valuable suggestions regarding the purchase

of material. Miss Abbot of The Metropolitan Museum spoke of methods of studying photographs. In the absence of originals, photographs constitute the material of the course, and should be accessible at all times. The students should be required to make constant and independent use of them. Lists of questions to be answered from the photographs without the use of books give vitality to the work and an intimate familiarity is gained by laboratory drawing in connection with courses in history or criticism.

After the business meeting, the convention closed with a paper by Professor Zug

(Dartmouth) on Typical College and University Art Courses. In illustration of the relation of drawing to historical study a series of interesting exercises by students of Mount Holyoke was explained by Miss Foss. Considerations of great interest were brought forward in Professor Zug's carefully prepared report. The questions involved called for careful consideration and the Association is not prepared at present to take any definite action. It is willing to devote several years if necessary to this subject which affects in so large a measure the higher education of the country.

E. R. A.

NOTES

MEMBERSHIP.—At the meeting of the Board of Trustees held April 19th, John W. Alexander was elected an Honorary Fellow for Life, in consideration of his devoted and valuable services as a member of the Board during his presidency of the National Academy of Design.

The Fellowship in Perpetuity of the late Daniel S. Ford was transferred to Charles Miner Thompson, Editor-in-Chief of the *Youth's Companion*.

The following persons, having qualified for membership in their respective classes, were elected:

FELLOWS FOR LIFE

FREDERICK E. LEWIS

JOHN W. SIMPSON

Through the sum of their contributions as Fellowship Members

ANNUAL MEMBERS

E. A. S. CLARKE

MRS. JAMES PORTER FISKE

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MRS. ANNA W. SIMPSON

EDWIN H. STERN

L. M. STUBNER

STEVENSON TAYLOR

CLARENCE WHYBROW

A NEW GALLERY OF TAPESTRIES AND TEXTILES.—The withdrawal from the Museum of the Chinese porcelains lent by Mr. Morgan has made available for general exhibition purposes the large gallery known as D. 10 in which the collection was first installed twelve years ago and which, until the present, has never been used for any other purpose. The dimensions of this gallery—it is nearly a hundred feet long, and with the exception of the main halls, the largest single room in the Museum—fit it for the display of large tapestries and those pieces of furniture which from their size appear crowded in the smaller spaces of the Wing of Decorative Arts; and with this fact in view it has been made, for the present at least, into a gallery of tapestries and European textiles, interspersed with a few specimens of Gothic and Renaissance furniture, some of which have not before been shown to the public. The sixteen tapestries which fill the walls include two early Gothic pieces of great interest lent by George Blumenthal, the fine Cupid and Psyche set formerly in the collection of the Duchesse de Dino, and now owned by Joseph Sampson Stevens, and the three well-known Mortlake hangings, two of them lent by the estate of A. W. Hoyt and the third by Mrs. A. von Zedlitz.

All of these tapestries have previously been exhibited here and were described in the BULLETIN at the time of their first re-